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ACCUMULATIVE TALES TOLD BY CAPE VERDE ISLANDERS IN NEW ENGLAND.

BY ELSIE CLEWS PARSONS.

THE Portuguese sources of Nos. 1 and 2 are given by Coelho. No. 3 Coelho does not record, nor do I find any Peninsula variant in Mexico or South America. The most common New-World version of the accumulative tale, what may be called the "Stronger than I" version,[1] I failed to find among the Portuguese Negroes of the Cape Verde Islands.

1. THE SUIT THE SPARROW WON.[2]

Pardal temba um gran' di milh'. Ele bua, êle ba passa pa' casa di re'. Gran' di milh' 'scapal di boc', cahi dent' di polon. Ele ba, êle fra, "'Nho' Re' fra polon dan nha gran' di milh'." Re' fral, "Mi m ca ten nad' qui faze cu êle." Ele dixa re'. Ele ba p'undi rainh'. Ele fra, "'Nha' Rainh', nha po mal cu 'Nho' Re', 'Nho' Re' po mal cu machad', machad' corta pé di polon, polon dan nha gran' di milh'."

Ai, ai, ai, jel doc', jel sabe.

Rainh' fral, "Mi m ca tem nad' qui faze cu êle." Ele dixa 'Nha' Rainh'. Ele ba p'undi rat'. Ele fra, "Rat', cume saia di 'Nha' Rainh', 'Nha' Rainh' po mal cu 'Nho' Re', 'Nho' Re' po mal cu machad', machad' corta pé di polon, polon dan nha gran' di milh'."

Ai, ai, aí, jel doc', jel sabe.

Rat' fral, "Mi m ca tem nad' qui faze cu êle." Ele dixa rat'. Ele ba p'undi gat'. Ele fra, "Gat', corre tras di rat', rat' cume saia di 'Nha' Rainh', 'Nha' Rainh' po mal cu 'Nho' Re', 'Nho' Re' po mal cu machad', machad' corta pé di polon, polon dan nha gran' di milh'."

Ai, ai, ai, jel doc', jel sabe.

Gat' fral, "Mi m ca tem nad' qui faze cu êle." Ele dixa gat'. Ele ba p'und' cacho'. Ele fra, "Cacho', corre tras di gat', gat' corre tras di rat', rat cume saia di 'Nha' Rainh', 'Nha' Rainh' po mal cu 'Nho'

[1] For discussion and bibliography of Spanish-Portuguese variants of the accumulative tale in America, see Boas, "Notes on Mexican Folk-Lore" (JAFL 25 [1912] : 219–222, 252–253; A. M. Espinosa, "Comparative Notes on New-Mexican and Mexican Spanish Folk-Tales" (JAFL 27 [1914] : 222–227).

[2] Compare Portugal (Coelho, IV); Spain (R. Marin, Don Quijote, 2 : 45–46, note 9 [ed. Clásicos Castellanos], cited in JAFL 27 [1914] : 225); Singalese (W. A. Clouston, Popular Tales and Fictions [New York, 1887], 1 : 311–313).

Re', 'Nho' Re' po mal cu machad', machad' corta pé di polon, polon dan nha gran' di milh'."

Ai, ai, ai, jel doc', jel sabe.

Cacho' fral, "Mi m ca tem qui faze cu êle." Ele dixa cacho'. Ele ba p'undi manduc'. Ele fra, "Manduc', manduca cacho', cacho' corre tras di gat', gat' corre tras di rat', rat' cume saia di 'Nha' Rainh', 'Nha' Rainh' po mal cu 'Nho' Re', 'Nho' Re' po mal cu machad', machad' corta pé di polon, polon dan nha gran' di milh'."

Ai, ai, ai, jel doc', jel sabe.

Manduc' fral, "Mi m ca tem nad' qui faze cu êle." Ele dixa manduc'. Ele ba p'undi lum'. Ele fra, "Lumi, quema manduc', manduc' manduca cacho', cacho' corre tras di gat', gat' corre tras di rat', rat' cume saia di 'Nha' Rainh', 'Nha' Rainha' po mal cu 'Nho' Re', 'Nho' Re' po mal cu machad', machad' corta pé di polon, polon dan nha gran' di milh'."

Ai, ai, ai, jel doc', jel sabe.

Lumi fral, "Mi m ca tem nad' qui faze cu êle." Ele dixa lumi. Ele ba p'undi ago. Ele fra, "Ago, paga lumi, lumi quema manduc', manduc' manduca cacho', cacho' corre tra' di gat', gat' corre tras di rat', rat' cume saia di 'Nha' Rainh', 'Nha' Rainh' po mal cu 'Nho' Re', 'Nho' Re' po mal cu machad', machad' corta pé di polon, polon dan nha gran' di milh'."

Ai, ai, ai, jel doc', jel sabe.

Ago fral, "Mi m ca tem nad' qui faze cu êle." Ele dixa ago. Ele ba p'undi toro. Ele fra, "Toro, bibe ago, ago paga lumi, lumi quema manduc', manduc' manduca cacho', cacho' corre tra' di gat', gat' corre tras di rat', rat' cume saia di 'Nha' Rainh', 'Nha' Rainh' po mal cu 'Nho' Re', 'Nho' Re' po mal cu machad', machad' corta pé de polon, polon dan nha gran' di milh'."

Ai, ai, ai, jel doc', jel sabe.

Toro fral, "Mi m ca tem nad' qui faze cu êle." Ele dixa toro. Ele ba p'undi faca. Ele fra, "Faca, mata toro, toro bibe ago, ago quema manduc', manduc' manduca cacho', cacho' corre tra' di gat', gat' corre tras di rat', rat' cume saia di 'Nha' Rainh', 'Nha' Rainh' po mal cu 'Nho' Rei, 'Nho' Rei po mal cu machad', machad' corta pé di polon, pòlon dan nha gran' di milh'."

Ai, ai, ai, jel doc', jel sabe.

Fac' ca fra nad'. Ell' torna fral, "Fac', mata toro, toro bibe ago, ago paga lumi, lumi quema manduc', manduc' manduca cacho', cacho' corre tras di gat', gat' corr' tras di rat', rat' cume saia di 'Nha' Rainh', 'Nha' Rainh' po mal cu 'Nho' Re', 'Nho' Re' po mal cu machad', machad' cort' pé di polon, polon dan nha gran' di milh'."

Ai, ai, ai, jel doc', jel sabe.

Fac' zuni ting! Fac' bua, êle cahi dent di gurdura, êle bua fora out'o bes. Ele bua p'êle corta toro piscoç', toro bibe ago, ago paga lumi, lumi quema manduc', manduc' lomba cach', cach' corre tras di gat', gat' corre tras di rat', rat' cume saia di 'Nha' Rainh', 'Nha' Rainh' po mal cu 'Nho' Re', 'Nho' Re' po mal cu machad', machad' corta pé di polon, polon arbri, pardal bua p'ra ba'x', êle panha se gran' di milh'. Pardal canta pa' 'Nho' Re', "Ami que pardal quen qui temba dimand' contra bo pa' séte ann' y un dia, quen qui ganhal."

Sparrow had a grain of corn. He flew, he went by the king's house. The grain of corn slipped from his mouth, it fell into a *polon*. He went and said, "Sir King, tell the *polon* to give me my grain of corn!" The king said to him, "I have nothing to do with it." He left the king. He went to the queen. He said, "Lady Queen, get mad with Sir King! Sir King get mad with axe, axe cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai! very sweet, very nice!

The queen said to him, "I have nothing to do with it." He left Lady Queen. He went to rat. He said, "Rat, eat skirt of Lady Queen! Lady Queen get mad with Sir King, Sir King get mad with axe, axe cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai! very sweet, very nice!

Rat said, "I have nothing to do with it." He left rat. He went to cat. He said, "Cat, chase rat! rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with axe, axe cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai! very sweet, very nice!

Cat said, "I have nothing to do with it." He left cat. He went to dog. He said, "Dog, chase cat! cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with axe, axe cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai! very sweet, very nice!

Dog said, "I have nothing to do with it." He left dog. He went to stick. He said, "Stick, beat dog! dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with axe, axe cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai! very sweet, very nice!

Stick said, "I have nothing to do with it." He left stick. He went to fire. He said, "Fire, burn stick! stick beat dog, dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with axe, axe cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai! very sweet, very nice!

Fire said, "I have nothing to do with it." He left fire. He went to water. He said, "Water, put out fire! fire burn stick, stick beat dog, dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with axe, axe cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai! very sweet, very nice!

Water said, "I have nothing to do with it." He left water. He went to bull. He said, "Bull, drink water! water put out fire, fire burn stick, stick beat dog, dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with axe, axe cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai! very sweet, very nice!

Bull said, "I have nothing to do with it." He left bull. He went to knife. He said, "Knife, kill bull! bull drink water, water put out fire, fire burn stick, stick beat dog, dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with axe, axe cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai! very sweet, very nice!

Knife said nothing. He said again, "Knife, kill bull! bull drink water, water put out fire, fire burn stick, stick beat dog, dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with axe, axe cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai! very sweet, very nice!

Knife sounded *ting!* (like a bell.) Knife jumped, it fell into some grease, it jumped out again. It jumped to cut the throat of bull, bull drank water, water put out fire, fire burned stick, stick beat dog, dog chased cat, cat chased rat, rat ate the skirt of Lady Queen, Lady Queen got mad with Sir King, Sir King got mad with axe, axe cut down the *polon*-tree, the *polon* opened; the sparrow flew down, he got his grain of corn. Sparrow sang to Sir King, "I am the sparrow who had a case against you for seven years and one day, and who won it."

2. THE RAT THAT WAS DROWNED IN THE POT OF SAMP.[1]

Era um home, êle casa cu um mulh', nomi Susana, 'Nho' Jon Raton cu Susana. E's cusinha antes d'ê's ba pa' fora trabalha na campo. Quant' ê's ba um pouco, 'Nho' Jon Raton fra Susana, "Fica 'li, bu 'speran, 'n ta ba casa, 'n ta ben gocin." Ele ba p'êle ba cume cachupa na caldera. Ele cahi dento d'êle. Susana 'spera, 'spera, 'spera, êle ca bem. Dipous Susana ba casa. Ele acha Jon Raton dento di caleron di cachupa. Susana rinca port' di coxera, êle po na chon, êle 'sinta di 'riba ta chora. Bem ta passa un passadinh'. Ele purguntal, "Cumo tud' dia 'n ta passa 'li, 'n ta achabu ta balha, ta canta, oje 'n achabu ta chora?" Susana respondel, "Ja chigabu di purgunta. Nu cusinha, nu ba pa' fora pa' camp'. 'Nho' Jon Raton fran pan 'speral, êle ta bem pa' tras. 'N 'speral, 'speral. Ele ca bem. 'N bem pa' casa, 'n achal mort' dent' di caleron de cuchupa. 'N rinca port' di coxera, 'n 'sinta ta chora." Passadinha fral, "'N ta conco nha penna." Passadinha conco se penna. Ele bua, êle cahi na un figue'ra, figue'ra purguntal, "Cumo tudu dia 'n ta olha bu ta balh',

[1] Compare Portugal (Coelho, I), Spain (Fernan Caballero, Obras Completas, Novelas [Madrid, 1911], 13 : 5–8 ["La Hormiguita"]), France (Cosquin, XVIII, LXXIV), India (Popular Tales and Fictions, 1 : 304–309). Comparative, Bolte u. Polívka, XXX.

ta canta, oje bu conco bu penna?" Passadinha respondel, "Ja chiga bu di purgunta. 'Nho' Jon Raton cahi na caleron di cachupa, Susana rinca porta di coxera, êle 'sinta ta chora, mi tembe' 'n conco nha penna." Figue'ra fral. "Mi tambe' 'n ta conco nha folh'!" Temba un toro qui ta custuma sombra na sombra d'esse figue'ra. Toro purguntal, "Cumo tudu dia 'n ta acha sombra 'li, y oje 'n ca acha sombra?" Figue'ra respondel, "Ja chigabu di purgunta. 'Nho' Jon Raton cahi na caleron di cachupa, Susana rinca port' di coxera, passadinha conco se penna, mi tambe' 'n conco nha folh'." — "Mi tambe' 'n ta conco nha cor'." Toro conco se cor'. Ele ba pa' font' quel ta bibe tudu dia. Font' purguntal, "Cumo tud' dia 'n ta olhabu cu bu cor' y oje sim êle?" Toro fral, "Ja chigabu di purgunta. 'Nho' Jon Raton cahi na caleron di cachupa, Susana rinca port' di coxera, passadinha conco se penna, fig'e'ra conco se folh', mi tambe' 'n conco nha cor'?" — "Mi tambe' 'n ta seca." Na es' font' un negrinh' di casal rei ta bem tud' dia panha agu. Negrinh' purguntal, "Cumo tudu dia 'n ta acha agu na font' y oje achabu seco?" Font' respondel, "Ja chigabu me di purgunta. 'Nho' Jon Raton cahi na caleron di cachupa, Susana rinca port' di coxera, passadinha conco se penna, figue'ra conco se folh', toro conco se cor', mi tambe' 'n seca." — "Enton mi tambe' 'n ta quebra nha pot'." Ele quebra se pot'. Ele bem pa' casa. Ele fra re', "'N quebra nha pot' pamod' font' seca, toro conco se cor', figue'ra conco se folh', passadinha conco se penna, Susana rinca port' di coxera, 'Nho' Jon Raton cahi na caleron di cachupa." — "Y mi tambe' 'n ta mata negrinh'," re' fral.

Um sapatinh' corre p'ra 'li aba'xu. Quen qui ba di diant', panha binten, quen qui ba di tras panha de' re's. Mi m ba di tras di coba, 'n chuma 'Nho' Emilio di coba. 'N fral alla un porc' ruça cu séte liton ta cume na bobra nobu. Ja tem sois mes 'inda 'te go' ê's ca chiga na siment'.

There was a man married to a woman named Susana, — Sir John Big-Rat and Susana.[1] They cooked before they went out to work in the fields. Sir John Big-Rat said to Susana, "Stay here, and wait. I am going to the house, I will come right back." He went to eat some samp in the pot. He fell into it. Susana waited, waited, waited; he did not come. Then Susana went to the house. She found John Big-Rat inside the pot of samp.

[1] *Variant:* There is a king who has a daughter who will not marry any one but one who goes *chit.* The king says, "Go look for him." The first she meets is a monkey. "Marry me," says Monkey. "Laugh a little first. Let me hear you!" Monkey goes. . . . "Not you, Sir Monkey," she says; and she goes on, and meets a horse. "Marry me," says Horse. "Laugh a little first. Let me hear you!" Horse whinnies. "Not you, Sir Horse;" and she goes on, and meets a rat. "Marry me," says Rat. "Laugh a little first. Let me hear you!" Rat goes "*Chit, chit, chit!*" — "I'll marry you," she says, and picks up Rat and takes him home in her pocket. [This opening is given in Coelho, I; Caballero, "La Hormiguita." Compare Cosquin, I, 205; T. Benfey, Pantschatantra (Leipzig, 1859), 2 : 262–266.]

Susana pulled the door off the hinges,[1] she put it on the ground, she sat down on it to cry. Passed by a bluejay.[2] He asked her, "How is it every day, passing here, I find you dancing and singing, and to-day I find you weeping?" Susana answered, "You may well ask. We cooked, we went out to the fields. Sir John Big-Rat told me to wait for him, he would come back. I waited and waited for him. He didn't come. I went to the house, I found him dead in the pot of samp. I pulled the door off the hinges, I sat down to cry." Bluejay said to her, "I am going to drop my feathers." Bluejay dropped his feathers. He flew, he alighted on a fig-tree. Fig-tree asked him, "How is it every day I find you dancing and singing, and to-day you drop your feathers?" Bluejay answered him, "You may well ask. John Big-Rat fell into the pot of samp, Susana pulled the door off the hinges, she sat down to cry, I too dropped my feathers." Fig-tree said to him, "I too am going to drop my leaves." There was a bull used to get shade in the shade of the fig-tree. Bull asked it, "How is it every day I find shade here, and to-day I find no shade?" Fig-tree answered, "You may well ask. Sir John Big-Rat fell into the pot of samp, Susana pulled the door off the hinges, bluejay dropped his feathers, I too dropped my leaves." — "I too am going to drop my horn." Bull dropped his horn. He went to the well where he drank every day. Well asked him, "How is it every day I see you with your horn, and to-day without it?" Bull said, "You may well ask. Sir John Big-Rat fell into the pot of samp, Susana pulled the door off the hinges, bluejay dropped his feathers, fig-tree dropped its leaves, I too dropped my horn." — "I too am going to go dry." To this well a negress came every day from the king's house to get water. Negress asked, "How is it every day I find water in the well, and to-day I find you dry?" Well answered, "You may well ask. Sir John Big-Rat fell into the pot of samp, Susana pulled the door off the hinges, bluejay dropped his feathers, fig-tree dropped its leaves, bull dropped his horn, I too went dry." — "Then I too am going to break my pot." She broke the pot. She went to the house. She said to the king, "I broke my pot because well went dry, bull dropped his horn, fig-tree dropped its leaves, bluejay dropped his feathers, Susana pulled the door off the hinges, Sir John Big-Rat fell into the pot of samp." — "And I too am going to kill negress," said the king.[3]

A little shoe runs down from here. Who goes ahead, gets a *binten* [twenty *reis*]. Who goes behind, gets ten *reis*. I go behind the hole, I call Sir Emilio in the hole. I tell him there is a gray pig with seven little pigs eating in a young squash. They have been six months there to now, they have not come to seed.

[1] The narrator insisted that this was actually a funeral practice in Fogo. Other informants stated that mourners sat on mats (*ste'ra*).

[2] One would surmise that this word was dialectical for *passarinho* ("little bird"), but informants invariably translated "bluejay."

[3] *Variant:* 'Nho' Jon Raton mort' da quel, 'Nha' C'rochinha sahi cum larido, tacha quebra, bind fura, porta rinca de coxera, figue'ra conco folha, pombinha conco se penna, boi belh' quebra cor', fonte seca, criada quebra um pé, 'Nho' Rei fura um olh', principe rabenta um braç', rainha quema taba de se saia, princessa mata se cabeç', pastores ba morre na mar. (Sir John Big-Rat thus dead, Lady Roach went out with to-do, the pot broke, the *bind* fell in, the door went off the hinges, the fig-tree dropped its leaves, the little dove dropped feathers, the old ox broke his horn, the well went dry, the servant broke a leg, Sir King put out an eye, the prince broke an arm, the queen burnt a breadth of her skirt, the princess killed herself, the herders went to die in the sea.)

3. THE HOUSE THE OLD MAN WAS TO BUILD.[1]

Era um belha qui um belh' ta bem fazel se casa. Belh' po fijon na sol pa' degulha pa' êle faze belh' cume. Um cabr' bem ta passa, cume fijon. Belh' fra, "Cabr', dan nha fijon, fijon di quêle belh', belh' qui ta bem fazen nha casa." Cabr' dal um cor'. Belh' ba na figue'ra. Ele prega quel cor'. Belh' fra, "Figue'ra, dan quêle cor', cor' di quêle cabr', cabra qui cumen nha fijon, fijon di quêle belh', belh' qui ta bem fazen nha casa." Figue'ra dal um cinch'. Ele ba, êle 'contra pastor ta faze queijo sim cinch'. Ele fra, "Pastor, cumo bu ta faze queijo sim cinch'?" Pastor fral, "É pa' falta di bu cinch'." — "'N ta dabo nha cinch', ma' ca bu gastal." Belh' fral, "Pastor, dan nha cinch', cinch' di quêle figue'ra, figue'ra qui ingulin nha cor', cor' di quêle cabra, cabra qui cumen fijon, fijon di quêle belh', belh' qui ta bem fazen nha casa." Pastor dal mantega. Belh' ba, êle uncontra cu tripiche ta tripicha sim untura. Ele fral, "Tripiche, cumo bu sta tripicha sim untura?" — "É pa' falta di bu untura." — "'N ta dabo nha untura, ma' ca bu gastal tud'." — "Tripiche dan nha untura, untura di quêle pastor, pastor qui gastan nha cinch', cinch' di quêle figue'r', figue'r' qui ungulin nha cor', cor' di quêle cabra, cabra qui cumen nha fijon, fijon di quêle belh', belh' qui ta bem fazen nha casa." Tripiche dal um po di lenha. Ele ba, êle 'contra cu mulhe' ta faze sabon sim lenha. Ele fral, "Cumo bu ta faze sabon sim lenha?" — "Pa' falta di bu lenha." — "'N ta dabo nha lenha, ma' ca bu gastal tud'." — "Mulhe', dan nha lenha, lenha di quêle tripiche," etc. Mulhe' dal um pon di sabon. Ele ba, êle 'contra cu batede'ra ta bate sim sabon. "Cumo bu ta bate sim sabon?" — "Pa' falta di bu sabon." — "'N ta dabo nha sabon, ma' ca bu gastal tud'." — "Batede'ra, dan nha sabon, sabon di quêle saboe'ra, saboe'ra qui gastan nha lenh'," etc. Batede'ra dal um camisa. Ele ba, êle uncontra cu mar ta lomba dia y no'te sim ropa. Belh' fral, "Mar, cumo bu ta lomba dia y no'te sim ropa?" — "Pa' falta di bu camisa." — "'N ta dabo nha camisa, ma' ca bu rachal." — "Mar, dan nha camisa, camisa di quêle batede'ra, batede'ra qui gastan nha sabon," etc. Mar dal um peixe. Ele ba, uncontra cu um homi cu caleron 'riba sim nada. "Homi, cumo bu ta cusinha sim nada?" — "Pa' falta di bu peixe." — "'N ta dabo nha peixe, ma' ca bu gastal." — "Homi, dan nha peixe, peixe di quêle mar, mar qui tuman nha camisa, camisa di quêle batede'ra," etc. Homi dal um padas di ferr'. Ele ba, êle uncontra cu um ferrer' cu fornalh' sim ferr'. "Ferr', cumo bu tene fornalh' sim ferr'?" — "Pa' falta di bu ferr'." — "'N ta dabo nha ferr', ma' ca bu gastal." — "Ferrer', dan nha

[1] Compare Sierra Leone, Cronise & Ward, 313–314; Hausa, Tremearne, 237–241, 367–372; Bulu, JAFL 25 : 113–114; Thonga, Junod, II, 223–227; Kaffir, Theal, 101–105; West Shiré District, JAS 13 : 139–141; Philippines, Cole, 183–184; India, Kingscote, XIV. Comparative: JAFL 25 : 219–222, 252–253; 27 : 222–227.

ferr', ferr' di quêle homi, homi qui cumen nha peixe, peixe di quêle mar," etc. Ferrer' quenta ferr' quente, êle chusil cu êle, êle matal. Es' é fim di belh'.

There was an old woman for whom an old man was going to build a house.[1] The old woman put beans on the ground to shell, to make the old man something to eat. A goat came along and ate up the beans. The old woman said, "Goat, give me my beans, beans belong to old man, old man who is going to build me my house." Goat gave her a horn. The old woman went to a fig-tree. It embedded the horn. The old woman said, "Fig-tree, give me that horn, horn belongs to goat, goat that eats my beans, beans belong to old man, old man who is going to build me my house." Fig-tree gave her a cheese-frame.[2] She went on, she met a herder making cheese without a frame. She said, "Herder, why are you making cheese without a frame?" Herder said to her, "It is for lack of your frame." — "I will give you my frame, but do not spoil it." The old woman said, "Herder, give me my frame, frame belongs to fig-tree, fig-tree that swallowed my horn, horn belongs to goat, goat that ate my beans, beans belong to old man, old man who is going to build me my house." Herder gave her butter. The old woman went on, she came to a press working without grease. She said, "Press, why are you working without grease?" — "It is for lack of your grease." — "I will give you my grease, but don't use it all up." — "Press, give me my grease, grease belongs to herder, herder who spoiled my frame, frame belongs to fig-tree, fig-tree that swallowed up my horn, horn belongs to goat, goat that ate my beans, beans belong to old man, old man who is going to build me my house." Press gave her a stick of wood. She went on, she met a woman making soap without wood. She said to her, "Why are you making soap[3] without wood?" — "For lack of your wood." — "I will give you my wood, but don't use it all up." — "Woman, give me my wood, wood belongs to press," etc. The woman gave her a piece of soap. She went on, she met a washerwoman [beater] washing [beating] without soap. "Why are you washing without soap?" — "For lack of your soap." — "I will give you my soap, but don't use it all up." — "Washerwoman, give me my soap, soap belongs to soap-maker, soap-maker who used up my wood," etc. The washerwoman gave her a shirt. She went on, she came to the sea beating day and night without clothes [i.e., to wash]. The old woman said, "Sea, why are you beating day and night without clothes?" — "For lack of your shirt." — "I will give you my shirt, but don't tear it." — "Sea, give me my shirt, shirt belongs to washerwoman, washerwoman who used up my soap," etc. Sea gave her a fish. She went on, she met a man with a pot on with nothing in it. "Man, why do you cook without anything?" — "For lack of your fish." — "I will give you my fish, but don't use it all up." — "Man, give me my fish, fish belongs to sea, sea that took from me my shirt,

[1] *Variant: Castell' di milh'.* A corn-cob castle is so built of crisscrossed cobs, that the centre cob on end can be picked up, keeping the structure intact.

[2] A cheese-frame is made ordinarily out of the wood of a fig-tree.

Variant: Relh, the rope used to tie around a calf's neck and cow's leg at milking. Cows are always milked with the calf thus attached.

[3] Soap is made from the oil of the *purgeira* and the ash of *purgeira* and *palh' fedegosa.*

shirt belongs to washerwoman," etc. Man gave her a piece of iron.[1] She went on, she met a smith at a forge without iron. "Smith, why do you run a forge without iron?" — "For lack of your iron." — "I will give you my iron, but don't use it all up." — "Smith, give me my iron, iron belongs to man, man who ate up my fish, fish belongs to sea," etc. The smith heated the iron red-hot, he thrust it at her, he killed her. That was the end of the old woman.

[1] *Variant:* She goes on, she finds a door loose. "Door, why are you loose?"—"For lack of your nails."—"Take them, but don't use them all." Next day she says, "Door, give me my nails, nails belong to smith," etc. No sooner does she speak than the door falls down on her head and breaks her neck.